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for

May, 1943

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BA	Bost	NMR	New Music Recordings
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CX	Columbia Two-Record Masterworks Set	PD	Polydor
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ES	Bost	TI	Timely
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NEW YORK, N. Y.

The Gramophone Shop, Inc.

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Vol. VI

Record Supplement for May, 1943

No. 5

BEETHOVEN (LUDWIG VAN)

BEETHOVEN: Concerto No. 5, E flat major ("Emperor") for piano & orchestra. Arthur Schnabel (piano), with Chicago Symphony Orchestra, conducted by Frederick Stock. Five 12" records (10 sides) in Set VM-939†; price complete with album \$5.77.

The "Emperor" Concerto has been recorded at least eight, and possibly nine, times. The recordings, ranging over a large part of the history of the modern gramophone, vary immeasurably in fidelity and range. The interpretations can be divided roughly into two groups. The first is by pianists and conductors who conceive the "Emperor" as a deeply probing, poetic work of the general cast of the *Fourth*. The second is by pianists and conductors who conceive it to be an excellently made virtuoso concerto, not superficial, but lacking the psychological evocativeness of the *Fourth*. The recorded piano-solo parts might also be divided between those of pianists who have the excess command of technique required for its most brilliant presentation and those who do not.

Three of the recorded versions may be dismissed at once because of age. They are Bachaus and the Royal Albert Hall Orchestra, conducted by Sir Landon Ronald (VM-21, discontinued); Kempff with an unverifiable orchestra and conductor on acoustic Polydor, and Lamond with an unverifiable orchestra and conductor on HMV. This leaves, in the first or "poetic" group Schnabel with the London Symphony Orchestra conducted by Malcolm Sargent (VM-155†); Serkin with the New York Philharmonic-Symphony Orchestra conducted by Bruno Walter (CM-500†); Kempff again, this time with the Berlin Philharmonic conducted by Peter Raabe (PD-67082/6 or D-CA8248/52, both now unobtainable), and the new

Schnabel, with the Chicago Symphony Orchestra conducted by Stock (VM-939†). It leaves, in the second group, Benno Moisevitch with the London Philharmonic Orchestra conducted by Georg Szell (VM-761†) and Walter Gieseking with the Vienna Philharmonic Orchestra conducted by Bruno Walter (CM-243†).

Gieseking and Walter with the Vienna Philharmonic (CM-243†) are by all odds the best of the latter group, and for this reviewer (despite an unnecessary cut in the last movement) the best of all recordings of the "Emperor" to date. Schnabel and Sargent with the London Symphony (VM-155†) have for more than ten years been recognized as the leaders in the first group. The new Schnabel (VM-939†) now usurps the place of the old. The best advice, therefore, is to listen to CM-243† and VM-939† before purchasing an "Emperor," or—better still—to acquire both. The new recording repeats Schnabel's earlier performance to the last nuance of phrase and emphasis, the last insight, and the last technical insufficiency. The piano part is superbly recorded. Unfortunately, the same cannot be said for the orchestra part. Whether because of some acoustic peculiarity of Orchestra Hall or because of defective recording processes, the orchestra sounds too far away, as though lost in vast space. It does not properly balance the piano volumes and timbre. Dr. Stock's interpretation is routine. On the set received for review, the first side had a gritty and tintinnabulating surface; the other nine sides were flawlessly smooth. Here, in brief, is fairly good news for admirers of Schnabel and only middling news for admirers of Stock. Having given every benefit of the doubt to those who hear some wonderful grasp and projection in Schnabel that is lacking in other pianists, this reviewer is unregenerate. Until a tenth or eleventh recording of the "Emperor," perhaps, he will continue to regard the Gieseking-Walter performance as, quite literally, in a class by itself.

BEETHOVEN: Quartet No. 12, E flat, Opus 127.

Budapest Quartet. Five 12" records (10 sides) in Set CM-537†; price complete with album \$5.78.

The first of the great final group of five Beethoven quartets has been recorded at least five times before. The superb version by the Flonzaley Quartet (VM-153) is long since discontinued, and most of the other versions are likewise unobtainable. Still on the active lists is an estimable performance by the Busch Quartet (VM-489†). There can be little doubt, however, that the new version by the Budapest Quartet (CM-537†) comes closer still to that impossible "definitive" version discussed in the SUPPLEMENT for November, 1938. It is too late to find freshly minted superlatives for the playing of Messrs. Josef Roismann, Alexander Schneider, Boris Kroyt, and Mischa Schneider, which so satisfactorily combines musicality, intellectuality, and technique. Columbia cannot be overpraised for its recording, which is entirely worthy of the music and the performance. Here, in brief, is one of the outstanding albums of this, or any other, year. Hear it by all means.

BORODIN**(ALEXANDER PORFIRIEVICH)****BORODIN: Symphony No. 2, B minor & GLIERE:**

The Red Poppy—Russian Sailors' Dance. Minneapolis Symphony Orchestra, conducted by Dimitri Mitropoulos. Four 12" records (8 sides) in Set CM-528†; price complete with album \$4.73.

Only one earlier recording (1931) of Borodin's *Second Symphony* can be traced. The performance was that of the London Symphony Orchestra conducted by Albert Coates (VM-113†). It was, as a recording, not one of the finest examples of its period, and it now clearly shows its age. It had, however, one inestimable advantage in the performance of so fragmented a work as this: it was guided and firmly dominated by a steady conductorial hand. Coates had a solid conception of the work as a whole, even though not a whole developed by classical methods.

The new recording of the Borodin *Second* (why not the incomplete *Third*, by the way, which challenges *Prince Igor* as the best of the composer's achievements?) is, as a recording, not too far from the best standards of our later day. It lacks nothing of verisimilitude and clangor. What cancels out its mechanical advantages over VM-113† is the unbelievably jerky and piecemeal conducting of Mr. Mitropoulos. The relationships between Borodin's ideas are tenuous enough in his facture; Mr. Mitropoulos makes them non-existent. The result is a shining heap of fragments, each with its own color and interest—but it is not Borodin's *Second Symphony*. The Minneapolis Orchestra demonstrates some of the unfortunate results of Mr. Mitropoulos' instability, but remains a good instrument nonetheless. What its members have been led to do to Borodin's *Second* has been faithfully caught on wax. In days of acute record shortage, CM-528† is a particularly unfortunate failure.

DONIZETTI (GAETANO)

DONIZETTI: L'Elisir d'Amore—Udite, udite, o rustici! Act I. Salvatore Baccaloni (bass), with Columbia Opera Orchestra & Chorus, conducted by Erich Leinsdorf. 12" record (2 sides) No. C-71383D; price \$1.05.

In the first act of Donizetti's *L'Elisir d'Amore*, Dulcamara, an itinerant quack, sets himself up in a village square to sell a love potion. It is in reality ordinary wine, but his torrential eloquence convinces the assembled rustics that it will win them their loves. It is the aria in which Dulcamara extols the powers and virtues of his potion that Baccaloni has here recorded. For addicts of Baccaloni (an easy thing to become), it is an essential record. His astonishingly bulbous voice has been faithfully recorded, and it is not necessary to understand all of his Italian in order to laugh at him. Those who do not care for the *basso buffo* kind of thing may feel that there is too much recitative here, and not enough song. With excellent support from Mr. Leinsdorf and the orchestra, and with no worse choral support than is usually heard in the opera house, Mr. Baccaloni has welcomely enlarged the current recorded repertoire of great *buffo* scenes (for all older recordings of *Udite, udite* are either long since discontinued or otherwise unavailable).

DONIZETTI: Lucia di Lammermoor: Complete Recording in Italian. Thirteen 12" imported records (26 sides) in Set P-P31; price complete with album \$27.50.

We have been fortunate enough to obtain from England a few sets of the remarkable complete Parlophone-Odeon recording of *Lucia di Lammermoor*. The cast is:

Enrico Ashton.....	Giuseppe Manacchini
Lucia di Lammermoor.....	Lina Pagliughi
Edgardo di Ravenswood.....	Giovanni Malipiero
Arturo Bucklaw.....	Muzio Giovagnoli
Raimondo Bidebent.....	Luciano Neroni
Alisa.....	Maria Vinciguerra
Normanno.....	Armando Giannotti

Orchestra of the EIAR of Turin, conducted by Ugo Tansini

Chorus of the EIAR of Turin, conducted by Achille Consoli

We relist this superior set at this time to call it to the attention of opera enthusiasts and lovers of fine Italian singing, who will need to be told little more than that here Lina Pagliughi is in top form. As the supply is extremely limited, orders will have to be filled in order of receipt, and we cannot guarantee to supply the set after a very brief period. An illustrated libretto and an additional explanatory leaflet accompany each album.

FAURE (GABRIEL URBAIN)

FAURE: *Pelléas et Mélisande*, Opus 80 and Rimsky-Korsakov: *Dubínushka*, Opus 69. Boston Symphony Orchestra, conducted by Serge Koussevitzky. Two 12" records (4 sides) in Set VM-914; price complete with albums \$2.62.

Not received before our press deadline. To be reviewed in a forthcoming issue.

GLIERE: *The Red Poppy—Russian Sailors' Dance*, see **BORODIN:** *Symphony No. 2*.

GRIFFES (CHARLES TOMLINSON)

GRIFFES: *Piece for Flute and Orchestra*. Joseph Mariano (flute), with Eastman-Rochester Symphony Orchestra, conducted by Howard Hanson. 12" record (2 sides) No. V-11-8349; price \$1.05.

The sad, indeterminate figure of Charles Tomlinson Griffes remains archetypal of the serious American composer. Lacking both a truly inborn and usable folk music and any body of earlier native compositions on which to rely and grow, he was forced to borrow the manners and idioms of European composers. In Griffes' case, the borrowings were chiefly from Debussy. He had a mind and personality of his own, but they remained diffuse and misty until the end of his too-brief creative career. His music is pleasant, it is even distinguished by elegance and refinement. What such a composition as the present *Piece for Flute and Orchestra* most lacks is the vitality of inner organization. It is excellently performed by Joseph Mariano, who was given apt support by Dr. Hanson and the members of the Eastman-Rochester Symphony Orchestra. The recording is wide in range and remarkably clear in timbres. The surfaces of the sample records left little to be desired. Here is a most welcome addition to the small recorded list of American compositions. All that cannot be said of it is that it is better than second-rate music. It is interesting to note that a full-length biography of Griffes—by Edward M. Maisel—will shortly be published (Alfred A. Knopf, New York, \$3.50).

LISZT (FRANZ)

LISZT: *Liebestraum No. 3* & **PAGANINI-LISZT:** *La Campanella*. Ethel Bartlett & Rae Robertson (two pianos). 12" record (2 sides) No. C-71452D; price \$1.05.

Both of the selections on C-71452D were arranged by Rae Robertson for two pianos. *La Campanella*, that is to say, is an arrangement of an arrangement of Paganini, while *Liebestraum No. 3* is merely an arrangement of a Liszt arrangement of a Liszt song. Both sound cluttered with wholly unnecessary notes. Both are played with too much "expressiveness," but with unsteady beat, as though the problem of keeping two pianos together were insoluble.

Nothing about this record can conceivably be called a contribution to either music or recorded music. The recording as such is fair. The surfaces on the sample heard were better than average. Not recommended.

PAGANINI, see **LISZT:** *La Campanella*.

RACHMANINOFF (SERGEI)

RACHMANINOFF: *Aleko—Song of the Young Gypsy* & **RIMSKY-KORSAKOV:** *The Tsar's Bride—Lykov's Aria*. S. Khromchenko (tenor) & N. Parfenov (harp) in the Rachmaninoff; N. Sereda (tenor), with orchestra conducted by S. Elzyn in the Rimsky-Korsakov. 10" imported record (2 sides) No. USSR-4598-5746; price 52c.

We are fortunate, at this time, in being able to supply one of the most interesting records sent from the Soviet Union for sale in the Soviet Pavilion at the New York World's Fair in 1939. Lykov's aria from Rimsky-Korsakov's beautiful opera *The Tsar's Bride* does not seem to have been recorded before. It is here sung very well by an artist to whom its style is no mystery. The slight reediness of Sereda's voice is only an apparent drawback; this must be exactly the quality Rimsky-Korsakov had in mind when composing. The selection from Rachmaninoff's *Aleko* was recorded years ago in England, but no domestic recording has been traced. It is impassioned lyricism, and it is sung by Khromchenko with youthful persuasiveness. It is good indeed to have arias from Russian operas sung authentically and well in their native language. The recording, while not up to the highest standards, is much more than adequate, and the surfaces are good.

RAVEL (MAURICE)

RAVEL: *Rapsodie espagnole*. Cleveland Orchestra, conducted by Artur Rodzinski. Two 12" records (4 sides) in Set CX-234†; price complete with album \$2.63.

Although, at various times, four earlier recordings of the *Rapsodie espagnole* have been on domestic surfaces, this is only the second domestic recording. The earlier one—by Stokowski and the Philadelphia Orchestra, V-8282/3—was magnificently played and, for its day (1934), equally well recorded. It is now superseded by the imaginative and modulated conducting of that excellent Ravelian, Dr. Rodzinski, in whose hands the Cleveland Orchestra lacks nothing of the suppleness and virtuosity of the Philadelphia. A Severance Hall recording, CX-234† is spacious and true. The sample records heard had admirable surfaces. It is saddening to realize that an end must be coming to the Rodzinski-Cleveland recordings, but heartening to know that we may look forward to an improvement in the gramophonic status of our oldest orchestra when the N. Y. Philharmonic-Rodzinski recordings begin to make their appearance. If you like Ravel or the modern orchestra at its best, hear CX-234† by all means.

RIMSKY-KORSAKOV: *The Tsar's Bride*—Lykov's Aria, see **RACHMANINOFF:** Aleko—Song of the Young Gypsy.

TCHAIKOVSKY (PIOTR ILYICH)

TCHAIKOVSKY: Manfred Symphony, Opus 58. Indianapolis Symphony Orchestra, conducted by Fabien Sevitzky. Seven 12" records (14 sides) in Set VM-940†; price complete with album \$7.87.

Not received before our press deadline. To be reviewed in a forthcoming issue.

VERDI (GIUSEPPE)

VERDI: *La Traviata*—*Ah! fors e lui & Sempre libera*, Act I. Bidu Sayao (soprano), with orchestra conducted by Erich Leinsdorf. 12" record (2 sides) No. C-71451D; price \$1.05.

Bidu Sayao's new record takes its place at once as one of the very best of any soprano aria now in a domestic catalogue. Her beautiful and expressively used voice (which too often is all but lost in the Metropolitan Opera House) has been perfectly recorded. She is singing one of Verdi's most luscious slow arias and one of his brightest fast ones. Mr. Leinsdorf has supported her neatly and with vivacity. The Columbia engineers have turned out one of the best conceivable jobs. The surfaces are models. The only people involved in producing the record who slipped up were in the label department, for this is not merely *Ah! fors e lui*, but the recitative *E strano!* and *Ah! fors e lui* and the recitative *Follie! Follie!* and *Sempre libera*. Where today are the singers who can match those of yesterday? One of them is right here. Put at least a triple star after C-71451D.

COLLECTIONS

FRONTIER BALLADS AND COWBOY SONGS.

Bill Bender, Clayton McMichon, Country Dance Orchestra. Four 10" records (8 sides) in Set AS-410; price complete with album \$2.89.

The selections in this set are: *Sweet Betsy from Pike*, *Mustang Gray*, *Jesse James*, *Sam Hall*, *I Was Born Ten Thousand Years Ago*, *Buffalo Skinner*, *Old Joe Clarke*, and *Arkansas Traveller*. Most of them are vocal solos with guitar accompaniment. *I Was Born Ten Thousand Years Ago*, however, has orchestral background, while *Old Joe Clarke* and *Arkansas Traveller* are country dances with calls.

RUSSIAN SONGS

LIFE IS JOYOUS & MARCH OF THE TANKS.

Red Army Ensemble of U.S.S.R. & State Chorus and Orchestra. 10" record (2 sides) No. K-222; price 52c.

WHO KNOWS HIM? & SONG OF THE AVIATORS.

Pyatnitsky Chorus. 10" record (2 sides), No. K-223; price 52c.

TARAS BULBA & UKRAINIAN FOLK SONG.

M. I. Donetz & Kiev Conservatory Chorus. 10" record (2 sides) No. K-224; price 52c.

SONG OF YOUTH & CHILDREN'S RAILROAD

SONG. Children's Chorus & Orchestra, conducted by Donayevsky. 10" record (2 sides) No. K-225; price 52c.

ADD-A-PART RECORDS

We have just received a large shipment of Columbia Add-a-Part records. They will be listed in detail in the June SUPPLEMENT.

THE WISDOM AND WIT OF BEECHAM

April 30 marked the publication of one of the best extended pieces of reading matter for music lovers to have appeared in some years. It is *A Mingled Chime* (G. P. Putnam's Sons, New York, \$3.50), Sir Thomas Beecham's story of his own life from his earliest memories to May, 1924. It is a rich, meaty book of over 300 pages. The curve and direction of Sir Thomas' career would conceivably have been fascinating enough in itself to make a good book. Here it is seasoned and spiced by one of the wittiest and wisest artistic minds of our times. Some of the anecdotes (notably the whole of Chapter XV) are uproariously funny. Others are high preachments in dead earnest. All are written in a stately and many-voiced prose that is as far as possible from the untuned journalese of the usual writer about music. Beecham has been an arrant individualist, a fighter, and a conqueror. All of his many facets (except those that he regards as too private for public narration) are in *A Mingled Chime*. It is a book to read quietly to yourself or aloud to your friends and family. It is a book to give to anyone who is interested in music, or even who merely likes a good story superbly recounted. To disagree with Beecham is a pleasure, to appreciate him fully one of the best experiences of our era. *A Mingled Chime* is as good in its field as the Beecham-London Philharmonic recording of Mozart's Symphony No. 40 (CM-316†) is in its field. There is no higher praise.

POPULAR

COWARD (NOEL)

COWARD: *Bittersweet—I'll See You Again & Kiss Me & ROMBERG:* *My Maryland—Mother*. Gladys Swarthout (mezzo-soprano), with Victor Concert Orchestra. 10" record (2 sides) No. V-10-1044; price 79c.

Again we have Gladys Swarthout's fine voice used to sing popular songs in the operetta manner. Hers is an intermittently thrilling voice, but she cannot stylistically match this sort of song in the hands of a popular singer. It might be far better for everyone concerned if she would sing the operatic and concert selections for which the qualities of her voice and delivery so well suit her. Again the background accompaniment is overlush. The recording and surfaces are excellent.

A DUKE ELLINGTON PANORAMA. Duke Ellington and His Famous Orchestra. Four 10" records (8 sides) in Set V-P138; price complete with album \$2.62.

This set includes: *East Saint Louis Toodle-oo* (recorded December 10, 1927), *The Mooche* (recorded October 30, 1928), *Ring Dem Bells* (recorded August 26, 1930), *Mood Indigo* (recorded December 10, 1930), *Stompy Jones* (recorded January 9, 1934), *Delta Serenade* (recorded January 9, 1934), *Dusk* (recorded May 28, 1940), and *Warm Valley* (recorded October 17, 1940). What with ELLINGTONIA (B-1000), also reviewed in this issue, Duke Ellington may now safely be called an historic personage.

ELLINGTONIA, VOL. I. Duke Ellington and His Famous Orchestra. Four 10" records (8 sides) in set B-1000; price complete with album \$3.67.

The numbers in this historical survey are: *East St. Louis Toodle-oo* (recorded for Vocalion in 1927), *Birmingham Breakdown* (recorded in 1927), *Rockin' in Rhythm* (recorded in 1930), *Twelfth Street Rag*, *Black and Tan Fantasy*, *The Mooche*, *Mood Indigo*, and *Wall Street Wail*. The accompanying leaflet describes each piece as played, detailing the individual performers taking part. Further Ellingtonia sets are promised. The new Brunswick releases look like important news for jazz enthusiasts. The recordings, of course, show their age, but they also show a definite period of popular music at its crest.

HILDEGARDE SOUVENIR ALBUM. Hildegard (singing and at the piano), with orchestra conducted by Harry Sosnik. Three 10" records (6 sides) in Set D-352; price complete with album \$2.89.

"The girl who sings like Garbo looks" (Walter Winchell) here presents some of her most renowned successes: *The Last Time I Saw Paris*; *Why Do I Love You* (Showboat); *Darling, Je Vous Aime Beaucoup*; *I Worship You*; *You Will Remember Vienna*, and *A Little Cafe Down the Street*.

RED NICHOLS CLASSICS, VOL. I. Red Nichols and His Five Pennies. Four 10" records (8 sides) in set B-1001; price complete with album \$3.67.

The performers in this set are conceivably more important than the music played, for they include such jazz classicists as Jack Teagarden, Benny Goodman, Jimmy Dorsey, Glenn Miller, and Gene Krupa. The recordings assembled are *China Boy* (recorded in 1930), *Peg o' My Heart*, *The Sheik of Araby*, *Shim-me-sha-wabble*, *Indiana*, *Dinah*, *Tea for Two*, and *I Want to Be Happy*. There are astonishing feats of virtuosity in almost every chorus. Brunswick promises a Volume II to cover the Nichols era when Mildred (Miff) Mole was the band's trombonist.

PINE TOP SMITH: BOOGIE WOOGIE PIANO.

Pine Top Smith. Two 10" records (4 sides) in Set B-1002; price complete with album \$2.10.

Playing eight to the bar and discoursing philosophy and nonsense, Pine Top Smith—one of the idolized popularizers of boogie woogie—here plays: *Pinetop's Boogie Woogie*, *Pinetop's Blues*, *Jump Steady Blues*, and *I'm Sober Now*. Pine Top has been dead for more than fourteen years, but the records summon up his style and personality with remarkable clarity. The masters had been considered lost; their rediscovery is major news for boogie woogie enthusiasts.



LATIN AMERICAN MUSIC ON RECORDS

The nations, colonies, and islands south of the United States are, broadly speaking, an untapped storehouse of music. That music is poorly represented on available records. The following list is an attempt, hedged in by numerous difficulties, to present—under three unsatisfactory and interlocked headings—whatever of that music is now available to record-buyers in the United States. The most serious difficulty in any discussion of Ibero-American and Indo-American music is that of terminology: south of the Rio Bravo the distinctions between "serious" music, folk music, and "popular" music frequently bend, waver, and disappear. A few broad generalities will hold, however. Important "serious" music has been composed, insofar as familiarity allows us to judge, only in Brazil and Mexico. The most interesting popular music comes from Cuba, Mexico, Brazil, and Argentina. Folk music is of interest everywhere (even though of a sameness throughout whole continental regions), most particularly perhaps in those countries where Indian and Negro rhythms and harmonies have been grafted on to Iberian and Italian melodies, as in Cuba, Mexico, Guatemala, Brazil, Bolivia, Ecuador, and Peru. All of these judgments may, of course, be revised by new discoveries, further education. All of this music is lively, much of it is exceedingly beautiful. Music being one of the few means of international expression that does not suffer from language bars, it is to be hoped that its Pan American interchange will be vastly increased, and particularly through the gramophone.

THE RECORDINGS

NOTE: Some of the records listed below are temporarily unavailable. This is particularly true of the Decca numbers. However, a preponderant majority of the records are either in stock or will be shortly. We cannot, of course, guarantee to have any record constantly on hand under present conditions.

MUSIC BY SERIOUS COMPOSERS

ALLENDE, Humberto (1885-), Chile

Tonadas Chilenas & Lopez-Buchardo: Bailecito & Troiani: Milonga. Ricardo Viñes (piano). 10" record (2 sides) No. V-4467; price 79c.

ARDEVOL, José, Cuba

Sonatine & Roldan: Cuban Songs & Garcia Caturia: Short Prelude. Estelle Best & Henry Brant (piano) in the Ardevol & Garcia Caturia; Judith Litante (soprano) & Henry Brant (piano) in the Roldan. 12" record (2 sides) No. NMR-1213; price \$1.57.

BAQUEIRO FOSTER, Gerónimo, Mexico

Huapango (arr. Baqueiro Fóster). Orchestra conducted by Carlos Chávez. In A Program of Mexican Music, CM-414†; price of album \$4.73.

BROQUA, Alfonso (1876), Uruguay

El Tango. Olga Averino (soprano) & Nicholas Slonimsky (piano). In South American Chamber Music, CM-437; price of album \$4.73.

CAMPOS, Juan Morel (1857-1896), Puerto Rico

Puerto Rican Danzas. Jesus Maria Sanroma (piano). Four 10" records (8 sides) in Set VM-849; price complete with album \$3.67.

CARILLO, Julian (1875-), Mexico

Preludio a Cristobal Colón. 13th Sound Ensemble of Havana, conducted by Reyes. 12" record (2 sides) No. C-7357M; price \$1.05.

CHAVEZ, Carlos (1899-), Mexico

Los Cuatro Soles: Danza a Canteoil. Orchestra and chorus conducted by Carlos Chávez. In A Program of Mexican Music, CM-414†; price of album \$4.73.

Sinfonia de Antígona. Orquesta Sinfónica de México, conducted by Carlos Chávez. In Music of Chávez, VM-503†; price of album \$4.72.

Sinfonia India. Orquesta Sinfónica de México, conducted by Carlos Chávez. In Music of Chávez, VM-503†; price of album \$4.72.

Xochipilt-Macuilxochitl. Orchestra conducted by Carlos Chávez. In A Program of Mexican Music, CM-414†; price of album \$4.73.

arrangements

of Buxtehude: Chaconne. Orquesta Sinfónica de México, conducted by Carlos Chávez. In Music of Chávez, VM-503†; price of album \$4.72.

of La Paloma Azul. Orchestra and chorus conducted by Carlos Chávez. In A Program of Mexican Music, CM-414†; price of album \$4.73.

FERNANDEZ, Oscar Lorenzo (1897-), Brazil

Canção do Mar. Olga Averino (soprano) & Nicolas Slonimsky (piano). In South American Chamber Music, CM-437; price of album \$4.73.

Samaritana da Floresta. Olga Averino (soprano) & Nicolas Slonimsky (piano). In South American Chamber Music, CM-437; price of album \$4.73.

Trio Brasileiro: Danza. Alfredo St. Malo (violin), Fritz Magg (cello), & Nicolas Slonimsky (piano). In South American Chamber Music, CM-437; price of album \$4.73.

FICHER, Jacob (1896-), Argentina

Palabras a Mama. Olga Averino (soprano) & Nicolas Slonimsky (piano). In South American Chamber Music, CM-437; price of album \$4.73.

GALINDO, Blas, Mexico

Sones Mariachi (arr. Galindo). Orchestra conducted by Carlos Chávez. In A Program of Mexican Music, CM-414†; price of album, \$4.73.

GARCIA CATURLA, Alejandro, Cuba

Short Prelude & Ardevol: Sonatine & Roldan: Cuban Songs. Estelle Best & Henry Brant (piano) in the Garcia Caturla & Ardevol; Judith Litante (soprano) & Henry Brant (piano) in the Roldan. 12" record (2 sides) No. NMR-1213; price \$1.57.

GOMES, Antonio Carlos (1836-1896), Brazil

Il Guarany: Gentile di cuore, Act I & Ballata—C'era una volta un principe, Act II. Bidu Sayao (soprano), with orchestra conducted by G. Gianetti. 12" record (2 sides). No. V-11561; price \$1.05.

LECUONA, Ernesto (see also under popular), Cuba

Andalucia (from *Suite Espagnole*) & *Malagueña*. Francisco P. Cortés (piano). 10" record (2 sides) No. C-379M; price 79c.

Malagueña (from *Suite Espagnole*).

George Copeland (piano), (with Zuera: *Iguazada*). 12" record (2 sides) No. V-7781; price \$1.05.

Francisco P. Cortés (piano), (with *Andalucia*). 10" record (2 sides) No. C-379M; price 79c.

Olga Samaroff (piano), (with Debussy: *La cathédrale engloutie*). 12" record (2 sides) No. V-7304; price \$1.05.

... arranged for orchestra

Boston "Pops" Orchestra, conducted by Arthur Fiedler (with Wolf-Ferrari: *1 Gioielli della Madonna—Dance of the Camorristi*). 10" record (2 sides) No. V-4330; price 79c.

MIGNONE, Francisco (1897-), Brazil

Canção Brasileira. Olga Averino (soprano) & Nicolas Slonimsky (piano). In South American Chamber Music, CM-437; price of album \$4.73.

Francisco Mignone Plays His Compositions (Lenda Brasileira No. 1, Lenda Brasileira No. 2, Quasi Modinha, & Tango Brasileiro). Francisco Mignone (piano). Two 12" records (4 sides) in BA-2; price complete with folder \$3.67.

PEDRELL, Carlos (1878-), Uruguay

Caballitos. Olga Averino (soprano) & Nicolas Slonimsky (piano). In South American Chamber Music, CM-437; price of album \$4.73.

PINTO, Octavio, Brazil

Scenas Infantis. Guiomar Novaes (piano). 10" record (2 sides) No. C-17262D; price 79c.

PONCE, Manuel M. (1886-), Mexico
Estrellita.

Jessica Dragonette (soprano), (with Lecuona: *Siboney*). 10" record (2 sides) No. V-4464; price 79c.

Amelita Galli-Curci (soprano), (with Valverde: *Clavelitos & Alabiev: The Nightingale*). 10" record (2 sides) No. V-1440; price 79c.

Nina Koshetz (soprano), (with *Serenata Mexicana*). 10" record (2 sides) No. V-4040; price 79c.

Lily Pons (soprano), (with La Forge: *Cupid Captive*). 10" record (2 sides) No. V-2137; price 79c.

Nino Martini (tenor), (with Grever: *Lamento Gitano*). 10" record (2 sides) No. C-17269D; price 79c.

... arranged for orchestra

Victor Salon Orchestra (with *A Little Love*). 10" record (2 sides) No. V-20279; price 52c.

... arranged for violin Heifetz

Jascha Heifetz (violin) & Isidor Achron (piano), (piano), (with Drigo: *Valse bluetie*). 10" record (2 sides) No. V-1332; price 79c.

Petite Valse & Mazurka. Andrés Segovia (guitar). 10" record (2 sides) No. V-1824; price 79c.

Serenata Mexicana. Nina Koshetz (soprano), (with Estrellita). 10" record (2 sides) No. V-4040; price 79c.

ROLDAN, Amadeo, Cuba

Cuban Songs & Ardevol: Sonatine & Garcia Caturla: Short Prelude. Judith Litante (soprano) & Henry Brant (piano) in the Roldan; Estelle Best & Henry Brant (piano) in the Ardevol & Garcia Caturla. 12" record (2 sides) No. NMR-1213; price \$1.57.

SANDI, Louis (1905-), Mexico

Yaqui Music (arr. Sandi). Orchestra conducted by Carlos Chávez. In *A Program of Mexican Music*, CM-414†; price of album \$4.73.

SANTA CRUZ, Domingo (1899-), Chile

Arabesque, Alfredo St. Malo (violin) & Nicolas Slonimsky (piano). In *South American Chamber Music*, CM-437; price of album \$4.73.

SAS, Andres (1900-), Peru

Cantos del Peru (Stembra & Kcachampa). Alfredo St. Malo (violin) & Nicolas Slonimsky (piano). In *South American Chamber Music*, CM-437; price of album \$4.73.

URIBE HOLGUIN, Guillermo (1880-), Colombia

Danza & Trozo en el Sentimiento Popular. Alfredo St. Malo (violin) & Nicolas Slonimsky (piano) in the *Danza*, Nicolas Slonimsky (piano) in the *Trozo*. In *South American Chamber Music*, CM-437; price of album \$4.73.

VILLA-LOBOS, Heitor (1884-), Brazil

Bachiana Brasileira No. 1. Brazilian Festival Orchestra, conducted by Burle Marx. In *Festival of Brazilian Music*, VM-773†; price of album \$5.77.

Canção do Carreiro. Elsie Houston (soprano) & Pablo Miguel (piano). In *Festival of Brazilian Music*, VM-773†; price of album \$5.77.

Chôros, Alfredo St. Malo (violin) & Fritz Magg (cello). In *South American Chamber Music*, CM-437; price of album \$4.73.

Nonetto. Schola Cantorum & Brazilian Festival Orchestra, conducted by Hugh Ross. In *Festival of Brazilian Music*, VM-773†; price of album \$5.77.

O Prole do Bêbê: Rag Doll, Cardboard Doll, & China Doll. Guiomar Novaes (piano). 10" record (2 sides) No. C-17355D; price 79c.

Quartet ("Brazilian" No. 5). Carioca Quartet. Two 12" records (4 sides) Nos. V-11212/3; price \$2.10.

Quartet for harp, celesta, flute, saxophone, & women's voices. Brazilian Festival Quartet, Schola Cantorum, Elsie Houston (soprano), conducted by Hugh Ross. In *Festival of Brazilian Music*, VM-773†; price of album \$5.77.

Saudades das Selvas Brasileiras. George Copeland (piano), (with Turina: *Fandango*). 10" record (2 sides) No. V-2111; price 79c.

Xango (arr. Villa-Lobos). Roland Hayes (tenor), (with Micheu Banjo). 10" record (2 sides) No. C-17294D; price 79c.

**FOLK MUSIC—
SINGLE RECORDS**

Bolivia. *Siguays!* (Huaino) & *La Presumida*. E Erazo, M. F. Sivila, F. J. Ventura, Felipe V. Rivera's Bolivian Orchestra. 10" record (2 sides) No. D-20386; price 50c.

Brazil. *Piriquitinho Verde & O Cantar do Gallo*. Dyrceinha Baptista, Almirante, com acompanhamento. 10" record (2 sides) No. D-20154; price 50c.

Paraguay. *Che si Raijhu Pápe & Ivitirusu*. Trio Guareño. 10" record (2 sides) No. D-20387; price 50c.

FOLK MUSIC—ALBUMS

Brazilian Songs. Elsie Houston (soprano) & Pablo Miguel (piano). Three 12" records (6 sides) in Set VM-798; price complete with album \$3.67.

Folk Songs of the Americas (Argentina, Brazil, Canada, Chile, Ecuador, Mexico Peru United States). Various artists, including Elsie Houston. Four 10" records (8 sides) in Set V-P55; price complete with album \$2.62.

Latin American Folk Music, Vol. I. Julio Martinez Oyanguren (guitar). Three 10" records (6 sides) in Set D-174; price complete with album \$2.89.

Latin American Folk Music, Vol. II. Julio Martinez Oyanguren (guitar). Three 10" records (6 sides) in Set D-186; price complete with album \$2.89.

Latin American Typical & Folk Songs. Carlos Spaventa, Los Tres Huasos, El Trio Incáico, Graziella Párraga. Four 12" records (8 sides) in Set ES-3; price complete with album \$6.56.

Latin Melodies. Mabel Luce (mezzo-soprano), with guitars. Three 10" records (6 sides) in Set MC-57; price complete with album \$2.89.

Latin Rhythms. Las Tres Guitarras (Ecuadorian Trio). Three 10" records (6 sides) in Set MC-56; price complete with album \$2.89.

Mexican Cancionero I. Recorded in Mexico by John H. Green. Three 10" records (6 sides) in Set GN'L-16; price complete with album \$2.89.

Mexican Cancionero II. Recorded in Mexico by John H. Green. Three 10" records (6 sides) in Set GN'L-17; price complete with album \$2.89.

Mexican Cowboy Songs. Los Rancheros. Five 10" records (10 sides) in Set D-276; price complete with album \$3.15.

Native Brazilian Music, I. Brazilian Artists, supervised by Leopold Stokowski. Four 10" records (8 sides) in Set C-C83; price complete with album \$2.63.

Native Brazilian Music, II. Brazilian Artists, supervised by Leopold Stokowski. Four 10" records (8 sides) in Set C-C84; price complete with album \$2.63.

Yaqui & Mexican Indian Music. Recorded in the Yaqui Country by John H. Green. Four 10" records (8 sides) in Set GN'L-18; price complete with album \$3.89.

POPULAR MUSIC—SINGLE RECORDS

LARA (AUGUSTIN)

Lara: Granada & Rossini: *Il Barbiere di Siviglia*—*Largo al factotum*. Carlos Ramirez (baritone), with Victor Concert Orchestra. 12" record (2 sides) No. V-13594; price \$1.05.

LECUONA (ERNESTO)

Lecuona: Dame de tus Rosas & Dominguez: *Mala Noche*. Carlos Ramirez (baritone), with Victor Concert Orchestra. 10" record (2 sides) No. V-1043; price 79c.

ROSAS (JUVENTINO)

Rosas: *Sobre las Olas* (Over the Waves) & Gold and Silver Waltz. Eugene's Viennese Orchestra. 10" record (2 sides) No. C-324M; price 79c.

ARGENTINE TANGOS

Al Brillar de los Fogones & Yo No Se Si Me Quieres. Julio de Caro y su Orquesta Tipica. 10" record (2 sides) No. D-20483; price 50c.

Alfredo & Mano a Mano. Francisco Canaro y su Orquesta Tipica. 10" record (2 sides) No. D-20482; price 50c.

El Amanecer & Fuegos Artificiales. Roberto Firpo y su Orquesta Tipica. 10" record (2 sides) No. 20485; price 50c.

El Chamuyo & Quéjas de Bandoneón. Francisco Canaro y su Orquesta Tipica. 10" record (2 sides) No. 20493; price 50c.

Derecho Viejo & Retintín. Francisco Canaro y su Orquesta Tipica. 10" record (2 sides) No. D-20491; price 50c.

Langosta & Amigazo. Francisco Canaro y su Orquesta Tipica. 10" record (2 sides) No. D-20495; price 50c.

Pienso en Ti & Derecho Viejo. Julio de Caro y su Orquesta Melódica Internacional. 10" record (2 sides) No. D-20484; price 50c.

Re-Fa-Si & Estampa. Juan de Dios Filiberto y su Orquesta Tipica. 10" record (2 sides) No. D-20486; price 50c.

Siempre & Plegaria. Argentine Orchestra Bianco-Bachicha. 10" record (2 sides) No. D-20487; price 50c.

Trago Amargo & Paris. Francisco Canaro y su Orquesta Tipica. 10" record (2 sides) No. D-20494; price 50c.

La Trepilla & Pobre Gallo Bataraz. Carlos Gardel, with guitars. 10" record No. D-20212; price 50c.

POPULAR MUSIC—ALBUMS

Juan Arvizu, Troubadour of the Americas. Juan Arvizu, with C. B. S. Tipica Orchestra, conducted by Alfredo Antonini. Four 10" records (8 sides) in Set C-C95; price complete with album \$2.63.

Brazilian Samba. Samba Orchestra, Carioca Swing-tette, Fon-Fon e su Orchestra, Carlos Galhardo, Cynara Rios, Aurora Miranda, Aracy de Almeida. Three 10" records (6 sides) in Set V-S38; price complete with album \$2.89.

Canciones por Pedro Vargas. Pedro Vargas. Three 10" records (6 sides) in Set V-S37; price complete with album \$2.89.

Carnival in Rio. Fon-Fon and his Orchestra, Carlos Galhardo with orchestra, Patricio Teixeira with orchestra. Three 10" records (6 sides) in Set V-P137; price complete with album \$2.10.

Congas. Oscar de la Rosa Orchestra, Casino de la Playa Orchestra, Havana-Riverside Orchestra, Conjunto Melódico Cubano. Three 10" records (6 sides) in Set V-S29; price complete with album \$2.89.

Diosa Costello in Rumbas and Congas. Diosa Costello, with José Morand and his Orchestra. Three 10" records (6 sides) in Set D-147; price complete with album \$2.10.

Cuban Rumba Music. Hermanos Castro, Belisario López, Cheo Belen Puig, Casino de la Playa Orchestra, Conjunto Melódico Cubano. Six 10" records (12 sides) in Set V-S11; price complete with album \$5.25.

Fiesta in Argentina. Alberto Gómez, Juan Arvizu, Francisco Lomuto's Orchestra, Osvaldo Fresedo's Orchestra, Maldonado-Infante Folklore Orchestra. Three 10" records (6 sides) in Set V-P130; price complete with album \$2.10.

Fiesta in Chile, Bolivia, & Peru. Juan Arvizu, Pedro Colque and his Typical Bolivian Group, Valente, Cáceres, Frances. Three 10" records (6 sides) in Set V-P132; price complete with album \$2.10.

Fiesta in Cuba. Casino de la Playa Orchestra, Carlos Molina and his Orchestra, Pedro Vargas, Havana-Riverside Orchestra, Ernesto Lecuona, Pepe Agüeros, Victor Cuban Orchestra, Cueto and Álvarez, Antonio Machin, Armando Valdespi and his Orchestra. Three 10" records (6 sides) in Set V-P129; price complete with album \$2.10.

- Carlos Gardel.** Carlos Gardel, with guitars and orchestra. Four 12" records (8 sides) in Set D-333; price complete with album \$2.62.
- Ernesto Lecuona: Eight Famous Melodies.** Decca Concert Orchestra, conducted by Harry Horlick. Three 10" and one 12" records in Set D-141; price complete with album \$2.89.
- Marimba.** Marimba Pan-Americana. Three 10" records (6 sides) in Set V-S27; price complete with album \$2.89.
- Melodias Cubanas.** Lecuona Orchestra, Cuban Boys. Three 10" records in Set V-S35; price complete with album \$2.89.
- Mexicana.** Juan Arvizu, Pepe y Chabela, Los Trovadores Portefios, Dora Luz, Tito Guizar, Barcelata y su Trio Calaveras. Four 10" records (8 sides) in Set V-S40; price complete with album \$3.67.
- Mexican Songs.** Hermanas Diaz, Mariachi Tapatio, Tito Guizar, Pedro Vargas, Cuates Castilla, Las Dos Marias, Juan Arvizu, Lidya Mendoza, Lucha Reyes. Six 10" records (12 sides) in Set V-S17; price complete with album \$5.25.
- Music of Puerto Rico.** Juanito Sanabria and his Orchestra. Four 10" records (8 sides) in Set D-257; price complete with album \$2.62.
- A Night in Rio.** Carmen Miranda. Three 10" records (6 sides) in Set D-210; price complete with album \$2.89.
- El Rancho Grande.** Ram6n Armengod. Four 10" records (8 sides) in Set D-259; price complete with album \$2.62.
- Ritmos de Cuba.** Casino de la Playa Orchestra. Six 10" records (12 sides) in Set V-S32; price complete with album \$5.25.
- Rolito: Songs & Stories About a Little Mexican Boy.** Frank Luther (in English), Llopis de Olivares (in Spanish), Jesse Crawford. Six 10" records (12 sides) in Set D-313; price complete with album \$3.67.
- Rumba Rhapsody.** Caney. Four 10" records (8 sides) in Set D-238; price complete with album \$2.62.
- Sambas.** Maximilian Bergere and his Orchestra. Five 10" records (10 sides) in Set D-148; price complete with album \$3.15.
- Sambas and Marchas, Vol. II.** Bando de Lua. Three 10" records (6 sides) in Set D-289; price complete with album \$2.10.
- Sambas, Vol. III.** Frank Marti and his Copacabana Orchestra, Nestor Amaral. Four 10" records (8 sides) in Set D-312; price complete with album \$2.62.
- Songs of Mexico.** Carmen Castillo, Raymundo Gonzalez Quintet, mixed chorus. Four 10" records (8 sides) in Set D-296; price complete with album \$2.62.
- South American Fiesta: Colombia, Ecuador, Paraguay, Uruguay, Venezuela.** Ruben and Plutarco Uquillas, Lorenzo Herrera and his Orchestra, Pedro Vargas, Elena and Lucia, Carlos Gardel, Maldonado-Infante Folklore Orchestra. Three 10" records (6 sides) in Set V-P135; price complete with album \$2.10.
- The South American Way.** Carmen Miranda, Bando de Lua, Garoto. Three 10" records (6 sides) in Set D-109; price complete with album \$2.89.
- Tangos, Vol. III.** Pancho and his Orchestra. Four 10" records (8 sides) in Set D-307; price complete with album \$2.62.
- Tangos.** Ramon Littee & Orquesta Tipica. Four 10" records (8 sides) in Set C-C15; price complete with album \$2.63.
- Tangos Argentinos.** Francisco Lomuto Orchestra, Juan D'Arienzo Orchestra, Osvaldo Fresedo Orchestra. Three 10" records (6 sides) in Set V-S28; price complete with album \$2.89.
- Tangos by Carlos Gardel, A.** Carlos Gardel, with orchestra. Three 10" records (6 sides) in Set V-S23A; price complete with album \$2.89.
- Tangos by Carlos Gardel, B.** Carlos Gardel, with Orchestra. Three 10" records (6 sides) in Set V-S23B; price complete with album \$2.89.
- Ten Favorite Cuban Congas.** Eddie Le Baron and his Orchestra. Five 10" records (10 sides) in Set D-63; price complete with album \$3.15.
- Pedro Vargas in Latin Favorites.** Pedro Vargas. Four 10" records (8 sides) in Set V-P71; price complete with album \$2.62.
- Week-End in Havana.** Carmen Miranda, Bando de Lua. Three 10" records (6 sides) in Set D-295; price complete with album \$2.89.



DECCA CLASSICAL RECORDS

We continue herewith the list, begun in the November, 1942, and January and April, 1943, issues of the SUPPLEMENT of domestic Decca pressings still in stock. Like the earlier lists, these are repressings of European recordings. All in this particular list are 10" records and sell for 50c each. Because of limited supplies and the impossibility of replenishing them, the titles below are naturally offered only for the limited period during which stock will remain on hand. The list will be completed in a forthcoming issue of the SUPPLEMENT.

LISZT

- 20024 Hungarian Rhapsody No. 2. Magyari Imre Gypsy Orchestra.
 20553 Hungarian Rhapsody No. 3, D flat (piano version No. 6). Orchestra conducted by Otto Dobrindt.
 20048 Gnomensreigen & Strauss: Ständchen (arr. Gieseking). Eileen Joyce (piano).
 20360 Grand galop chromatique & Gounod: Faust-Valse. Porzky-Norman-Rhode (three pianos).
 20359 St. Francois de Paule marchant sur les flots (Légende No. 2). Sigfrid Grunzeis (piano).

LOEWE

- 20443 Der Nöck (ballade), Opus 129, No. 2. Wilhelm Rode (baritone) & Carl Bergner (piano).

LULLY

- 20523 Gavotte (arr. Bazelaire) & Corelli: Prelude. Lucienne Radisse (cello) & Jean Doyen (piano).

MACDOWELL

- 20245 To a Wild Rose, Opus 51, No. 1 (syncopated paraphrase) & Thomé: Simple avenu (syncopated paraphrase). Patricia Rossborough (piano).

MARCELLO

- 20078 Sonata for cello & harpsichord, F (largo, allegro, largo, allegro). Rudolf Hindemith (cello) & Alice Ehlers (harpsichord).

MASSENET

- 20095/ Les Errinyes: Incidental Music (Prelude, 20099 Scène religieuse, Invocation-Élégie, Entr'acte, Danse grecque, La Troyenne regrettant sa patrie, Finale-Les saturnales). Orchestra of the Association symphonique, Paris (L. Laggé, cello solo), conducted by Francis Casadesus. (Complete — five records.)
 20583 Don Quichotte: Interlude, Act III & Thomas: Mignon-Gavotte (entr'acte), Act I. Paris Philharmonic Orchestra, conducted by Gabriel Cloez.

MENDELSSOHN

- 20381 Songs Without Words: No. 6 (Barcarolle-Venetian Gondola Song No. 1) & No. 25 (May Breezes). Carpi Trio & Carpi Duo respectively.

- 20066 Songs Without Words: No. 25 (May Breezes) & Feltzer: Scherzo. Gregor Piatigorsky (cello), with piano.
 20370 Songs Without Words: No. 25 (May Breezes) & Aguirre: Huella. Maria Luisa Anido & Miguel Llobet (guitars).
 20639 Organ Sonata No. 6, D minor, Opus 65: 1st movement-chorale, 2nd movement-Variation No. 3, & 3rd movement-Final Variation. Edouard Mignan (organ of St. Nicolas, Paris).

MILLOCKER

- 20312 The Dubarry (arr. Mackeben): Heut' hab' ich Glück & Arme kleine Jeanne. Gitta Alpar (soprano), with orchestra conducted by Theo Mackeben.
 20314 The Dubarry (arr. Mackeben): Ich denk' zurück an jene Zeit & Es lockt die Naht. Gitta Alpar (soprano) & Herbert Ernst Groh (tenor), with orchestra.

MONTEHUS

- 20614 Le chant des jeunes gardes & Gossec: Hymns a la Victoire, 1794. La chorale populaire de Paris, conducted by Peters Rosset.

MOSSOLOV

- 20612 Turkmenian Berceuse & Dupont: Le chant des ouvriers, 1848. La chorale populaire de Paris, conducted by Peters Rosset.

MOSZKOWSKI

- 20043 Guitarre & Saint-Saens: Le cygne. Gregor Piatigorsky (cello), with piano.

MOZART

- 20057 Six German Dances, K.509. Orchestra conducted by Hans Knapperstbusch.
 20058 Six German Dances, K.600. Orchestra conducted by Hans Knapperstbusch.
 20069 Don Giovanni: Don Ottavio, son morta & Or, sai chi l'onore, Act I. Margarete Bäumer & Werner Schupp (soprano & tenor, in German), with orchestra.
 20047 Die Entführung aus dem Serail: Märtern aller Arten, Act II. Maria Cebotari (soprano), with orchestra conducted by Heger.
 20222 Idomeneo: Ballet Music-Gavotte & Hubay: The Violin-Maker of Cremona-Intermezzo. Ida Kersey (violin), with piano.

- 20361 Idomeneo: Zeffiretti Iusinghieri, Act III. Vera Schwarz (soprano, in German).
 20028 Le Nozze di Figaro: Non so piu cosa son, Act I & Voi che sapete, Act II. Luise Helletsgrüber (soprano, in German), with orchestra.
 20009 Se vuol ballare & Non piu andrai, Act I. Gerhard Hüsch (baritone, in German), with orchestra.
 20109 Serenade No. 6 (Serenata Notturna), D. K.239—Minuetto & Rondo. Cologne Chamber Orchestra, conducted by Hermann Abendroth.
 20540 Serenade No. 7 (Haffner), D. K.250—Rondo. Edith Lorand Orchestra.

MUSSORGSKY

- 20415 Boris Godunov: I have attained the highest power, Act II. Georges Baklanoff (baritone, in Russian), with orchestra.

NADERMANN

- 20174 Rondo (arr. Rosenthal) & Handel: Concerto for harp & orchestra—andante & allegro. Lily Ltskine (harp), with orchestra conducted by Manuel Rosenthal.

NIN

- 20327 Canto Andaluz & Granados: El Majo Discreto & No Lloreis Ojuelos & Falla: Nana. Ninon Vallin (soprano), with piano.
 20528 Danse iberienne. Joaquin Nin (piano).
 20544 Danse iberienne. La Argentina (castanets), with piano.

OFFENBACH

- 20568 La fille du tambour-major: Fantasia (arr. Tavan). Orchestra conducted by Paul Minssart.
 20584 La grande duchesse de Gerolstein: Fantasia (arr. Tavan). Orchestra conducted by Paul Minssart.
 20408 Orfée aux Enfers: Arrival of Orpheus & The Trial. Soloists and chorus (in German), with orchestra conducted by Ernst Römer.
 20409 Orfée aux Enfers: A Prince of Arcady & Jupiter Transformed into a Fly. Soloists and chorus (in German), with orchestra conducted by Ernst Römer.
 20410 Orfée aux Enfers: Hades & Festival in Hades. Soloists and chorus (in German), with orchestra conducted by Ernst Römer.

PADILLA

- 20218 Valencia & Dubourg: Apache Dance (Valse chaloupée). Lew Stone & His Band, Alfredo Campoli & His Salon Orchestra, Don Rietto & His Accordion Band, all conducted by George Scott-Wood.

PAGANINI

- 20666 Caprice No. 20, D (arr. Kreisler) & Brahms: Hungarian Dance No. 4, F minor (arr. Joachim). Tossy Spiwakowsky (violin), with piano.

PARADIES

- 20624 Toccata, A & De Sévérac: Ou l'on entend une vieille boîte à musique. Jean Denner (piano).

PLANQUETTE

- 20594 Les cloches de Corneville (The Chimes of Normandy): C'est la marché de Corneville & Dans ma mystérieuse histoire. Hélène Régelly, with orchestra conducted by Paul Minssart.
 20598 Les cloches de Corneville (The Chimes of Normandy): Fermons les yeux & Ne parlez pas de mon courage. Hélène Régelly (soprano), Georges Foix, Henri Descombes (side A); Claire Brière, Henri Descombes (side B), both with orchestra conducted by Paul Minssart.
 20599 Les cloches de Corneville (The Chimes of Normandy): C'est la salle de nos ancêtres & C'est elle et son destin la garde. Robert Jysor (side A); Claire Brière, Paul Jysor (side B), both with orchestra conducted by Paul Minssart.
 20600 Les cloches de Corneville (The Chimes of Normandy): Gloire au valeureux Grenicheux & Grande scene des fantomes. Hélène Régelly (soprano), Claire Brière, Robert Jysor, Georges Foix, Henri Descombes (side A); M. Duvaléix, Georges Foix (side B), both with orchestra conducted by Paul Minssart.

POPY

- 20421/ Ballet Suite (Entrée-Mazurka, Pizzicato-
 20422 Valse lente, Largo, Finale). Orchestra conducted by Frieder Weissmann.

PRAETORIUS

- 20293 Es ist ein Ros' entsprungen & Schlaf wohl, du Himmelsknabe, du (old Christmas song). St. Ludwig's Church Choir, conducted by Krum-scheidt.

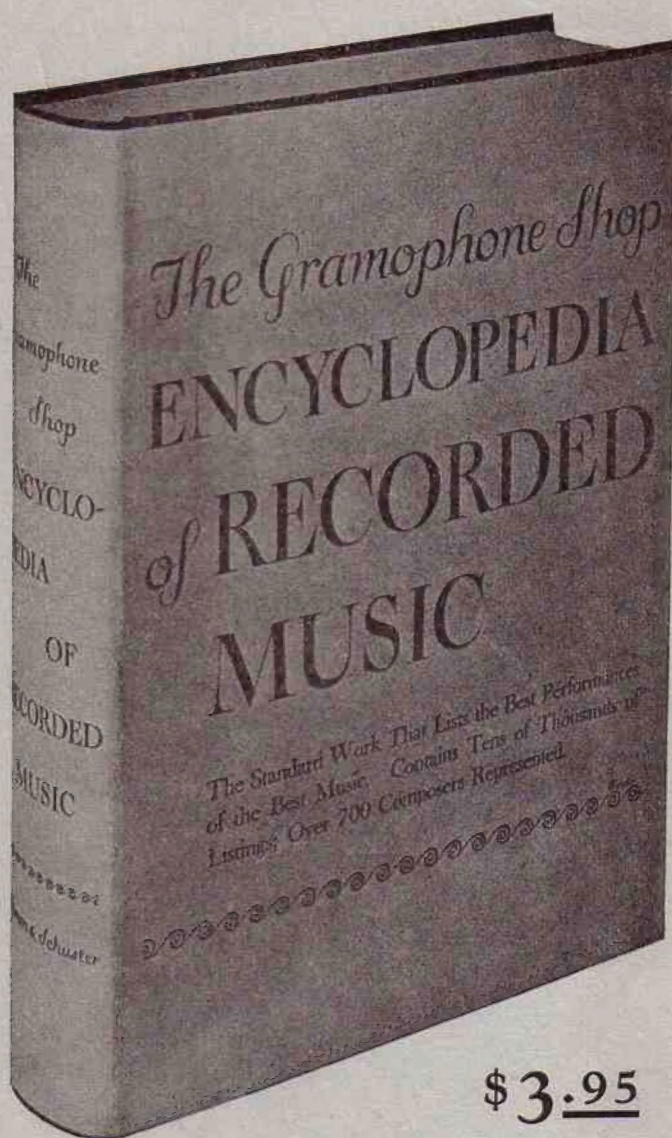
PUCCINI

- 20571 Madama Butterfly: Intermezzo, Act III. Grand Symphony Orchestra of Paris, conducted by Gabriel Cloez.

RACHMANINOFF

- 20579 Lilacs, Opus 21, No. 5 & Hue: L'Ane blanc & Rimsky-Korsakov: The Rose and the Nightingale. Germaine Cernay (soprano, in French) & Gabriel Cloez (piano).
 20449 Chanson georgienne (O cease thy singing, maiden fair), Opus 4, No. 4 & Aleiev: The Nightingale. Maria Cebotari (soprano, in German), with orchestra conducted by Heger.

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